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Art is a Symbol:

Conceptualism and the Vietnam War



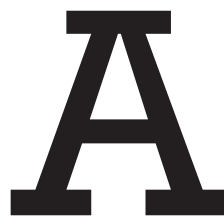
by Michael King

Goodman Campus

The 500-acre site was given to Lehigh during the 1960's by Bethlehem Steel in an agreement that involved Lehigh giving up specific property to Moravian College.

April 12, 1944

Eighty-one Lehigh Engineers find out that their recent deferment from the WWII draft had been rescinded and even graduating seniors are eligible for service.



rt is a symbol. It serves as a visual manifestation of the ideas that shape an age, despite perceived distance and removal from that reality. Jackson Pollock, arguably the most influential American

artist, suggests, "The modern artist cannot express this age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or of any other past culture." Though Pollock was referring to the 1940s and 1950s, his insight remains relevant in understanding the art created during the Vietnam War. Upon first glance it may appear as though conceptualism, the major American artistic movement of the 1960s and 1970s, demonstrated indifference toward the conflict, but this claim could not be further from the truth. Conceptualists of the Vietnam War era looked to new means and techniques to convey the ideas and to analyze the events that inspired their motivations. To understand the relationship between this particular artistic movement and the Vietnam War, one must first examine the artistic movements that dominated American creative thought over the course of the 20th century.

Modern Art

When the artists Albert Gleizes and Jean Metzinger published the book, *On Cubism*, in 1912, they unknowingly established a standard for what it meant to be an artist in the modern world. In *On Cubism*, the duo suggests that a work of art is open to a fluid interpre-

tation. It can be perceived from countless perspectives, based on a viewer's experience regarding reality. Gleizes and Metzinger present an essentially romantic view of creating art, one in which there are no rules. The only limits are those within an artist's mind. Subsequently, Williams and Gleizes argue that, "The truly modern artist, the artist of the future, 'will fashion the real in the image of his mind, for there is only one truth, ours, when we impose it on everyone.'" This realization liberated artists, so that they could expose pieces of themselves in their artwork and essentially dominate perspective. The individuals who communicated through art during the Vietnam War adhered to these attributes outlined by Gleizes and Metzinger.

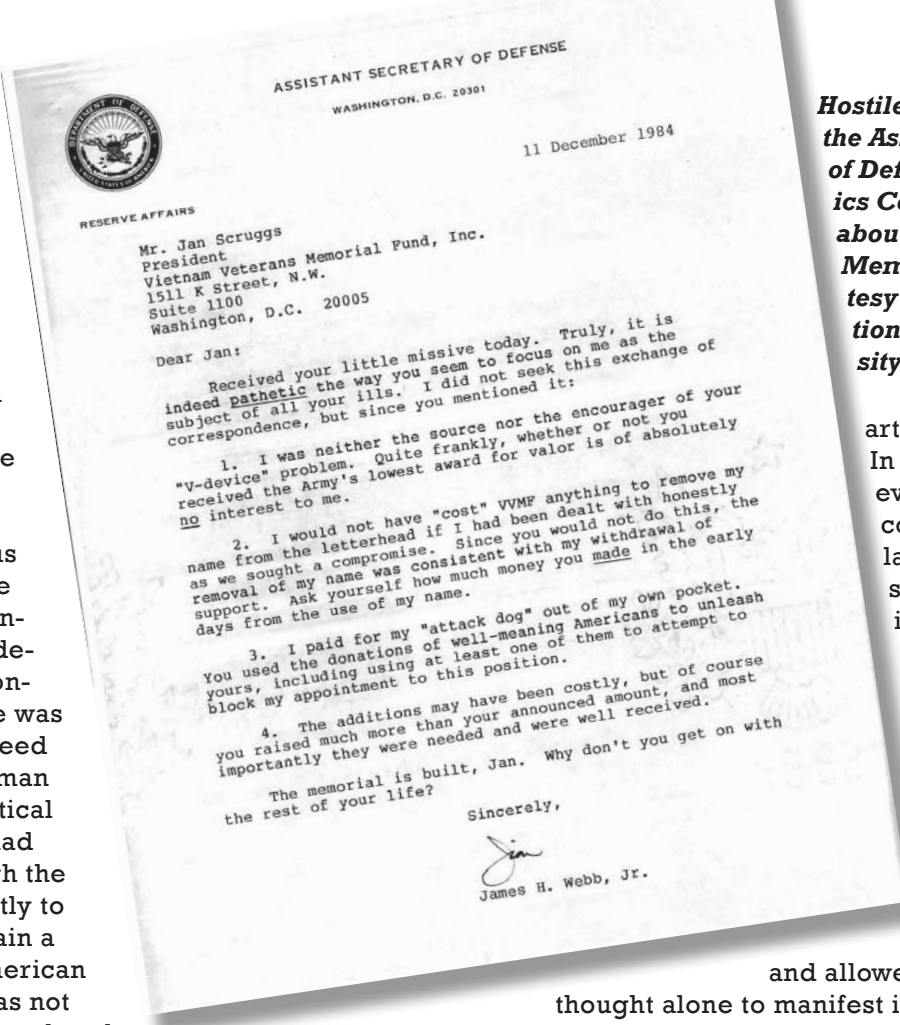
Art During the World War II Era

With the spread of Adolf Hitler's oppressive juggernaut throughout Europe, many of the continent's prominent artists sought refuge across the Atlantic in the United States. Subsequently American art experienced significant influence from the exiled artists and thinkers who were in the midst of embracing the Surrealist aesthetic as prescribed by the movement's founder André Breton. Breton claimed that, "Surrealism rests on

the belief in the superior reality of certain forms of association hitherto neglected, in the omnipotence of the dream, and in the disinterested play of thought." Influenced heavily by the work of Sigmund Freud, Breton embraced the idea of psychic automatism. Psychic automatism can be described as a reconciliation of sorts between the conscious and unconscious realms of human existence through permitting the content of dreams and other desires to permeate one's conscious work. This practice was an attempt to depict the need to expand the limits of human reality in response to political and cultural turmoil that had consumed Europe. Though the Surrealists tried vehemently to ensure that their work retain a sense of purity amidst American culture and influence it was not meant to be. The different cultural settings required new artistic forms. Art historian Matthew Gale suggests, "This signaled the institutionalization of Surrealism in America where exhibitions passed outside the control of the movement. It was to establish a pattern, which divorced the paintings from their theoretical and experimental roots." Despite the introduction of new ideas to American art the situation was bleak. To refresh and save art from itself artists had to look for new motivation.

Art Post-World War II

In the wake of World War II, the United States entered a period of economic prosperity and social complacency. Half way around the world the Soviet Union emerged as a nuclear superpower threatening US dominance with nuclear war. This complex geopolitical backdrop led to the emergence of new



Hostile letters between the Assistant Secretary of Defense and an Ethics Committee Member about the Vietnam War Memorial Wall, Courtesy of Special Collections, Lehigh University Libraries.

artistic movements. In response to the evolving cultural context, the calculated chaos of abstract expressionism took the then sacred ideal of psychic automatism to a new level. Unlike their predecessors, the abstract expressionists neglected conscious thought all together

and allowed unconscious

thought alone to manifest itself on canvas.

Action painting, the primary technique of the abstract expressionists made famous by Jackson Pollock, paralleled the dynamism of modern life. That is, the apparent unpredictability of throwing and dripping paint onto canvases served as a reaction to the complacency of the populace. Furthermore, the techniques were a testament to constantly fluctuating geopolitical demands. A visual style that challenged the definition of what constituted art despite exhibiting an undeniably torrid melody, abstract expressionism conveyed its cultural influences through aggressively emotive color and dynamic patterns of paint application. Although nonrepresentational, abstract expressionism was nevertheless a revolutionary reaction to the world surrounding the artists.

In the mid to late 1950s and 1960s, artists turned away from abstract expressionism and began forging art out of images to which popular culture had already grown accustomed. Though not necessarily intended

to be a critical movement in tone, the work of the Pop artists did challenge established social institutions and structures. By appropriating elements that reflected popular tastes and trends, the Pop artists conveyed a sense of irony as exemplified by, but not limited to, the work of Andy Warhol. A gifted tactician of manipulation, Warhol used wit to demonstrate his contempt for established values and practices. In a series of works known as *Death in America*, Warhol addressed the way in which the mass media reduces death to a trivial and meaningless happening. The grotesque suicides and car accidents that Warhol reproduced from newspaper photographs initiated a shift in what was deemed acceptable to address by contemporary artists. According to art historian Thomas Crow, "he was attracted to the open sores in American political life." The Pop artists produced artistic images that were directly referential, unlike the subtle means pursued by the movement's predecessors. This perspective is vital in understanding the movements that emerged in the years to follow.

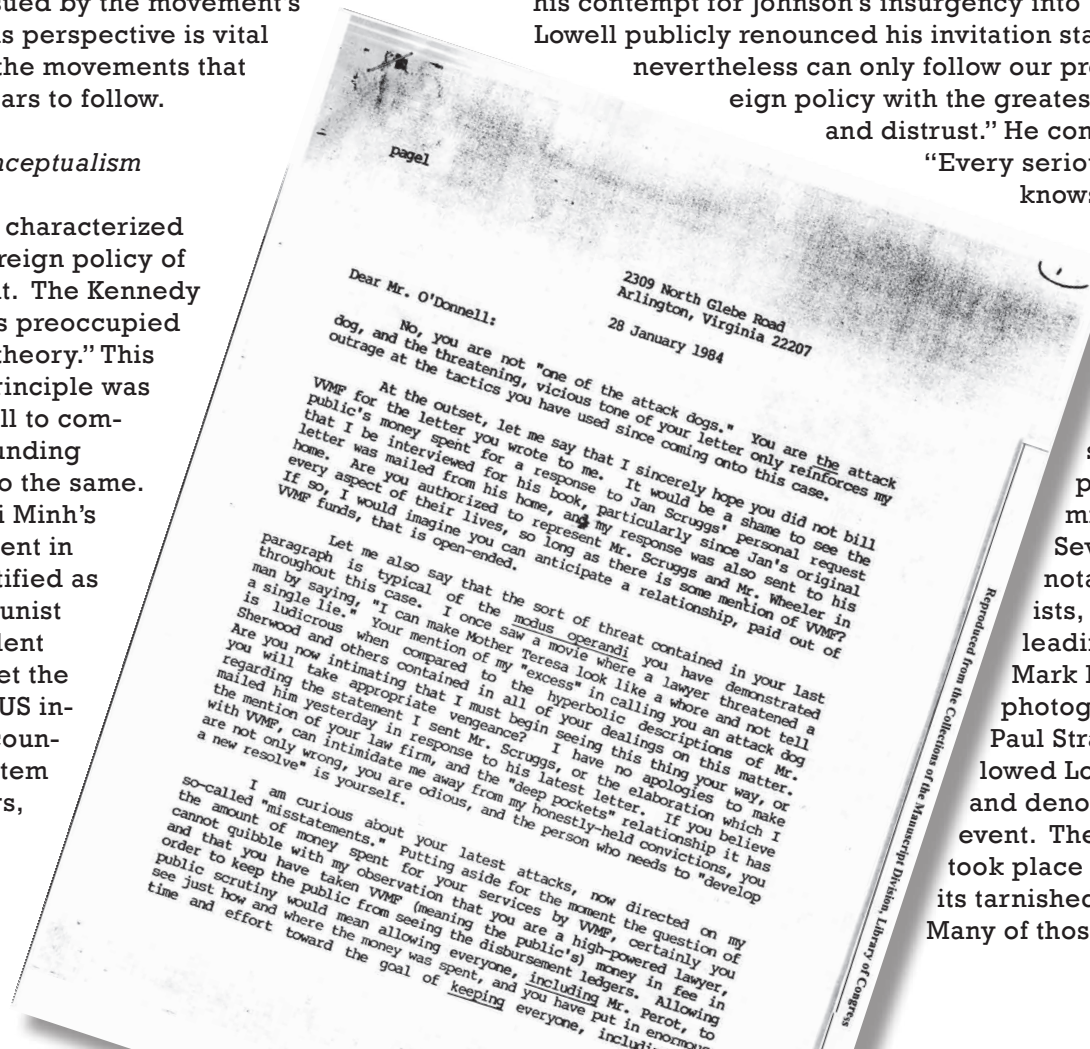
The Origins of Conceptualism

The 1960s were characterized by a shift in the foreign policy of the US government. The Kennedy administration was preoccupied with the "domino theory." This theory's central principle was that if a country fell to communism the surrounding countries would do the same. Thus, when Ho Chi Minh's nationalist movement in Vietnam was identified as embodying communist tendencies, President John F. Kennedy set the stage for massive US involvement in the country. Through a system of military advisors, Kennedy initiated a prolonged conflict that came to fruition under

President Lyndon Johnson. By the autumn of 1967, more than half a million US servicemen and women had been sent to serve in Vietnam, but because it was difficult for the public to recognize the importance of Vietnam to American foreign policy, Johnson attempted to saturate popular culture with pro-Vietnam sentiment.

President Johnson arranged for the White House Festival of the Arts to be held on June 14, 1965. If he could win the favor of the painters, sculptors, writers, musicians, and photographers who were invited through alleged interest in their work and recognition of their influence on American intellect, then it appeared as though Johnson would have in a sense legitimated his decisions as a leader by engendering respect and perhaps admiration on a personal level. Pulitzer Prize-winning poet Robert Lowell was one of those expected to attend. In an effort to demonstrate his contempt for Johnson's insurgency into Vietnam Lowell publicly renounced his invitation stating, "I nevertheless can only follow our present foreign policy with the greatest dismay and distrust." He continued,

"Every serious artist knows that he cannot enjoy public celebration without making subtle public commitments." Several other notable artists, including leading painter Mark Rothko and photographer Paul Strand, followed Lowell's lead and denounced the event. The festival took place despite its tarnished image. Many of those in atten-



dance used the event as a platform to publicly vocalize their opposition to the war. As President Johnson reflected: "Some of them insult me by staying away and some of them insult me by coming." Instead of improving Johnson's image and promoting American involvement in Vietnam, the White House Festival of the Arts was a spectacle of political protest that embodied the motivations of many American artists.

Several practicing artists embraced the ideas promoted by Robert Lowell and his counterparts. In doing so they formed an artistic collaborative unlike any the world had yet seen. Known as the conceptualists, these radicals embraced minimalist tendencies, and forged a new kind of art. These individuals embraced the means to an end as the art. They believed the process, not the finished product, was where the key to pure expression existed. The conceptualist aesthetic included highly abstract paintings with seemingly no subject matter, as well as easily recognizable objects that served as a record of ideas. In his *Paragraphs on Conceptual Art* (1967), Sol Lewitt explains, "What the work of art looks like isn't too important. The idea becomes a machine that makes

The Students' Army Training Corps "was established at Lehigh University on October 1, 1918, and was continued until December 11, 1918." Here the announcement is being read in front of Packer Church. Lehigh Register 1918-1919. Courtesy of Special Collections, Lehigh University Libraries.



the art." To fully comprehend the influence real world events had on the work of the conceptualists an analysis of the ideals embraced by these artists is necessary.

Art as a Means of Political Dissent

To say that Robert Lowell was solely responsible for the emergence or organization of the conceptualist movement would be false. It must be noted how-

ever that his stance paralleled the conceptualist identity as aforementioned. Even before Lowell rejected his invitation to the White House Festival of the Arts, artists had begun to implement anti-establishment ideology in their work. In March of 1964 a former minimalist and one of the first artists to be labeled a conceptualist, Donald Judd said, "I'm totally uninterested in European art and I think it's over with." Instead his influences came from elsewhere. Judd suggested that he did not want rationalism to be incorporated into his work. Judd contemplated what it meant to be an artist at a time when, "the humanity of any individual subject had just been cast in doubt by massive demonstration of the inhumanity of the human species." For Judd, and other artists like him, the answer to this question came in the ironic metaphors that conceptualism offered.

Donald Judd used his distinct processes to comment on the state of US foreign affairs. Primarily based within the medium of sculpture, Judd turned to conventional materials including sheet metal and plywood, to construct his finished products. After acquiring the desired materials, he would draw up meticulous blue prints that he would pass on to an outside source. This source, usually an industrial engineer, would then create geometric sculptures based on Judd's designs. For the most part Judd's sculptures consisted of identical cube-like or cylindrical pieces to which he would apply one color of paint. Fellow

artist Frank Stella, who worked very closely with Judd, described their kind of work as having, “no background or foreground. Each piece is a kind of unit, but it locks together into what I think is basically a stable or symmetrical situation.” This extreme visual simplicity and repetitive unity is suggestive. Echoing a society’s need to sarcastically lambaste the failed rationalism that had manifested itself through the Vietnam War, Judd used a reduced rationalism to create work that demonstrated not only simplicity, but also beautiful order and equality. Perhaps Judd was trying to convey the belief that less is more. That is, if the United States

refrained from imposing the modernism inherent to the promotion of its capitalist agenda on other sovereign states, then there would have been a more stable environment marked not by conflict but by the simplicity of solidarity. These sentiments were echoed in the work of Robert Morris.

Of his influences the conceptualist Robert Morris explained, “I was making objects that were involved with some kind of process or literary idea of history or state that an object might have other than just that visual one.” Morris recognized the significance of contextual events. Like Judd, Robert Morris



(Right) The Lehigh Student Army Training Corps circa 1915-1919. Courtesy of Special Collections, Lehigh University Libraries.

(Above) Lehigh Student Army Training Corps members during training circa 1915-1919 with Bethlehem Steel in the background. Courtesy of Special Collections, Lehigh University Libraries.





Students playing leapfrog outside the Alumni Memorial Building, 1915-1919, Courtesy of Special Collections, Lehigh University Libraries

articulated
creative
thought
through
uncon-
ventional

sculpture. In 1968 Morris

used his *Untitled (Tan Felt)* to articulate his belief in the anti-form. The work was constituted of a number of felt strips that would never be placed in the same position twice and thus presented differently every time the work was photographed or exhibited to the public emphasizing the importance of the process. When coupled with the recognition of the influence of real world events on the interpretation of art, the aforementioned realization of working both inside and outside the limits endemic to his pieces demonstrated the genius of Morris.

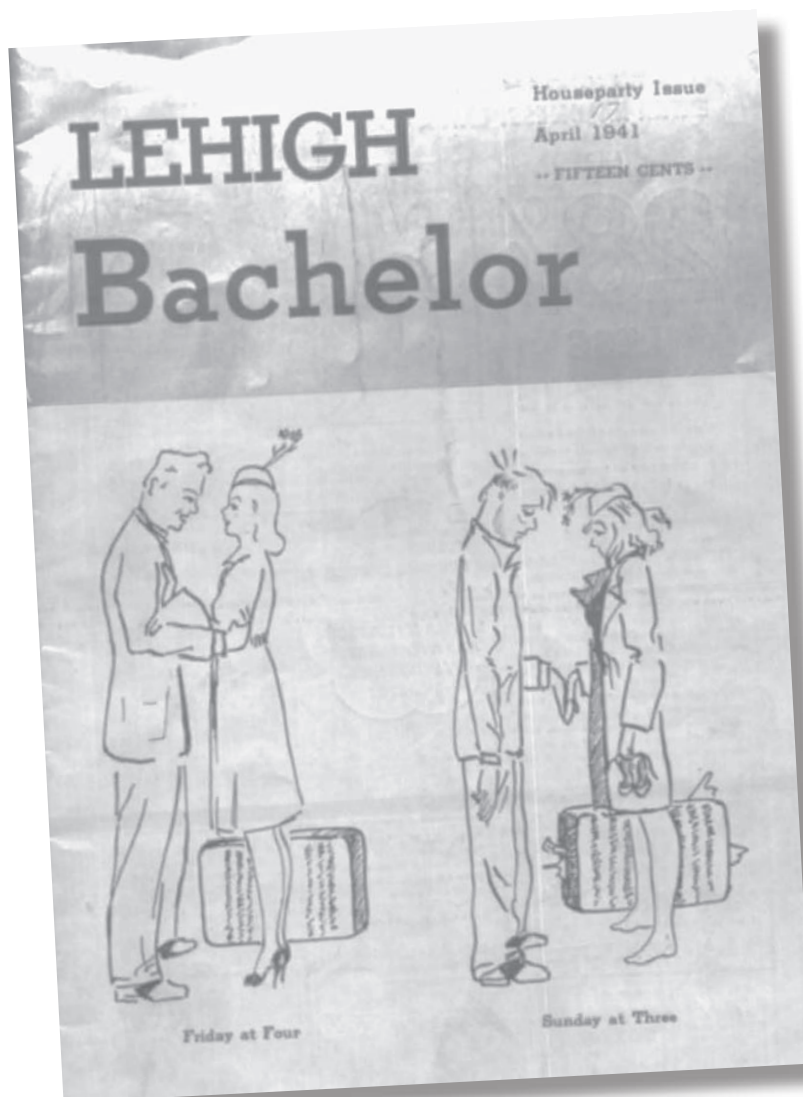
It is likely that the ideas manifested in the art created by Robert Morris were influenced by the Vietnam War. He claimed, "I'm always aware of that thing there in front of me. It's not a matter of being lost." Alluding to his awareness of environment, Morris' suggests his artistic intent was subtle. "I think of them as having this difference between what one sees away from them and what one sees closer." Morris' forms reflect the influence anti-war sentiments had on his psyche. Though making direct reference to his sculptures, the previous statement can be regarded as a call to disregard initial perceptions and to embrace the knowledge acquired from a closer examination of subjects. This approach is a response to the failed rationality that had consumed American social and political practices as exemplified by the war in Vietnam. This idea parallels the ideals pursued in the much larger anti-war movement. In other words, Morris was enabled by the horrors unfolding in Southeast Asia to challenge the idea of establishment in general. Morris's work is a vehement critique of the flawed rationalism that Donald Judd similarly believed had corrupted modern man.

Though sculpture may appear to have dominated

idea art, the conceptualists practiced other forms as well. While it would be exceedingly difficult to compile a definitive list of artists whose work was influenced by the Vietnam War, Frank Stella would be included. Stella looked to the pure geometric abstraction practiced

by several Europeans between the two world wars to develop his technique. He idolized Piet Mondrian, whose paintings consisted of a variety of rectangular forms painted in solid colors. In 1965 Stella produced the painting *Empress of India*. A canvas dominated by four identical chevrons positioned differently in relation to each other, *Empress of India* conveys his exploitation of the conventional use of rectangular canvases "to make quite sure that his pictures bore no resemblance to windows." This vehement opposition to referencing modern entities demonstrated his work's "self-contained" style. He confessed: "I began to think too that it might be necessary also for me to have something different to say." Stella further communicated his need to express his own style through the manner in which he painted his canvases. The *Empress of India* showcases four triangles painted in different hues of brown and red with solid white lines separating both the different triangles from each other as well as particular geometric regions of each triangle. This emphasis on separation coupled with a dark, gloomy color scheme evokes a feeling of loneliness and even desperation. These sensations are compounded by the use of powdered metal paint, which gives the work an iridescent sheen. This reflective quality speaks volumes about the personal message on which Stella was fixated. Stella's introspective tendencies related to a generation. Greg Landon, a private in the U.S. First Infantry Division in Vietnam, echoed this dread when he wrote "Morale of the men is fairly good considering the situation we're in, but there is an underlying gloom." Using a simple technique, Stella's *Empress of India* manifests the emotions that had colored his world-view. This work chronicled the general feelings of loss and shame to which Stella connected that had permeated society as a result of the disillusioning Vietnam War. Despite abstract means, the conceptualists had indeed demonstrated their frustration with Vietnam through painting and sculpture.

To connect the world of high art to the real world



Lehigh Bachelor: House party issue April 1941, Courtesy of Special Collections, Lehigh University Libraries

events of the 1960s, artist Leon Golub wrote: "This is not political art, but rather a popular expression of popular revulsion . . . but essentially the work is angry against the war, against the bombing, against President Johnson, etc." Though there were exceptions, most practicing artists of the 1960s believed it was taboo to directly address social issues in their work. The conceptualists adhered to this aversion to realism and turned to abstraction to communicate the feelings of the American public regarding Vietnam. Hans Haacke claimed: "If you make protest paintings,



"Never Again", a piece on Isolationism, Courtesy of Special Collections, Lehigh University Libraries

you are likely to stay below the sophistication of the apparatus you are attacking." Confirming their established aesthetics, Haacke articulated the conceptualist desire to create works that addressed themselves to individuals through thought. It was the responsibility of a viewer to apply the content of a painting to their life experience. He continued, "It is emotionally gratifying to point the finger at some atrocity and say this here is the bastard responsible for it. But, in effect . . . appeals and condemnations don't make you think." These artists were not practicing arbitration. Instead

their works were the products of prophetic intent.

A Coordinated Effort

As the Vietnam War reached its height in the late 1960s, the art world committed itself to responding to the issue. In the autumn of 1968, a major exhibition of conceptual art opened at the Paula Cooper Gallery in New York City as arranged by peace activist Ron Wolin and painter Robert Huot. A coordinated effort to fundraise for the "Student Mobilization Against the War" campaign, the show contained pieces from fourteen leading artists, including Donald Judd and Robert Morris. Wolin and Huot offered a statement summarizing the artists' thoughts regarding the manner through which their work lambasted the war:

These fourteen non-objective artists are against the war in Vietnam. They are supporting this commitment in the strongest manner open to them by contributing major examples of their current work. The artists and the individual pieces were selected to present a particular aesthetic attitude, in the conviction that a cohesive group of important works makes the most forceful statement for peace.

An inventive anti-war action that raised more than thirty thousand dollars for the campaign, the exhibition was a testament to the character of the pieces on display. The aversion to conventional

standards, that is the emphasis these artists placed on process over finished work, exemplified the "popular revulsion" that demanded articulation. Through their unity the artists featured in this exhibition fixated on the responsibility of art to manifest meaning through forms "beyond reality." To convey the solemnity of the Vietnam War these artists had to "create these kinds of stylized forms which are so brutal that they jump beyond the stylization." In their own manner, conceptualists like Donald Judd, Robert Morris and Frank Stella embodied the modernist principles outlined by Gleizes and Metzinger to address the Vietnam War. The abstraction in which these three men sought refuge, however, may not have resonated with Americans the way they would have liked. Their critique of rationalist tendencies instilled in another conceptualist faction the importance of the process in successfully conveying ideas. It was this other more accessible group of artists that truly captured the public's eye.

Conceptualist Performance

Describing the artistic atmosphere of the 1960s and 1970s French artist Daniel Buren proclaimed, "Art is the safety valve of our repressive system. As long as it exists, and, better yet, the more prevalent it becomes, art will be the system's distracting mask. And a system has nothing to fear as long as its reality is masked, as long as its contradictions are hidden." Buren believed that, in general, artists concealed commentary deep within the images they produced. Instead they allowed the infinite forms of beauty to confront viewers upon initial contact with any particular piece. The work of many conceptualists is in keeping with this tradition. There were those, however, who promoted a distinctly political flavor through their respective mediums. Hans Haacke was one of the few artists who implemented this remarkably straightforward ambition.

A direct critique of the Vietnam War, Haacke's bold contribution to the "Information" show of 1970 at the Museum

The city of Bethlehem welcomes home World War I soldiers at the war's end in 1918. Courtesy of Special Collections, Lehigh University Libraries.



Parade for World War I soldiers upon their return home in 1918. Courtesy of Special Collections, Lehigh University Libraries.



of Modern Art in New York City was his effort to “challenge the political status quo.” An interactive piece that required the participation of visitors, Haacke’s work consisted of ballot boxes for “yes” and “no” votes placed under a plaque that read “Would the fact that Governor Rockefeller has not denounced President Nixon’s Indochina policy be a reason for you not to vote for him in November?” This confrontational work challenged the very idea of what constitutes art by reducing the piece to strictly a thought and process. Hans Haacke’s Visitors’ Poll is representative of a transitional form of conceptualism. Making reference to the notion that art should embrace a call to political and social reform on literal levels,

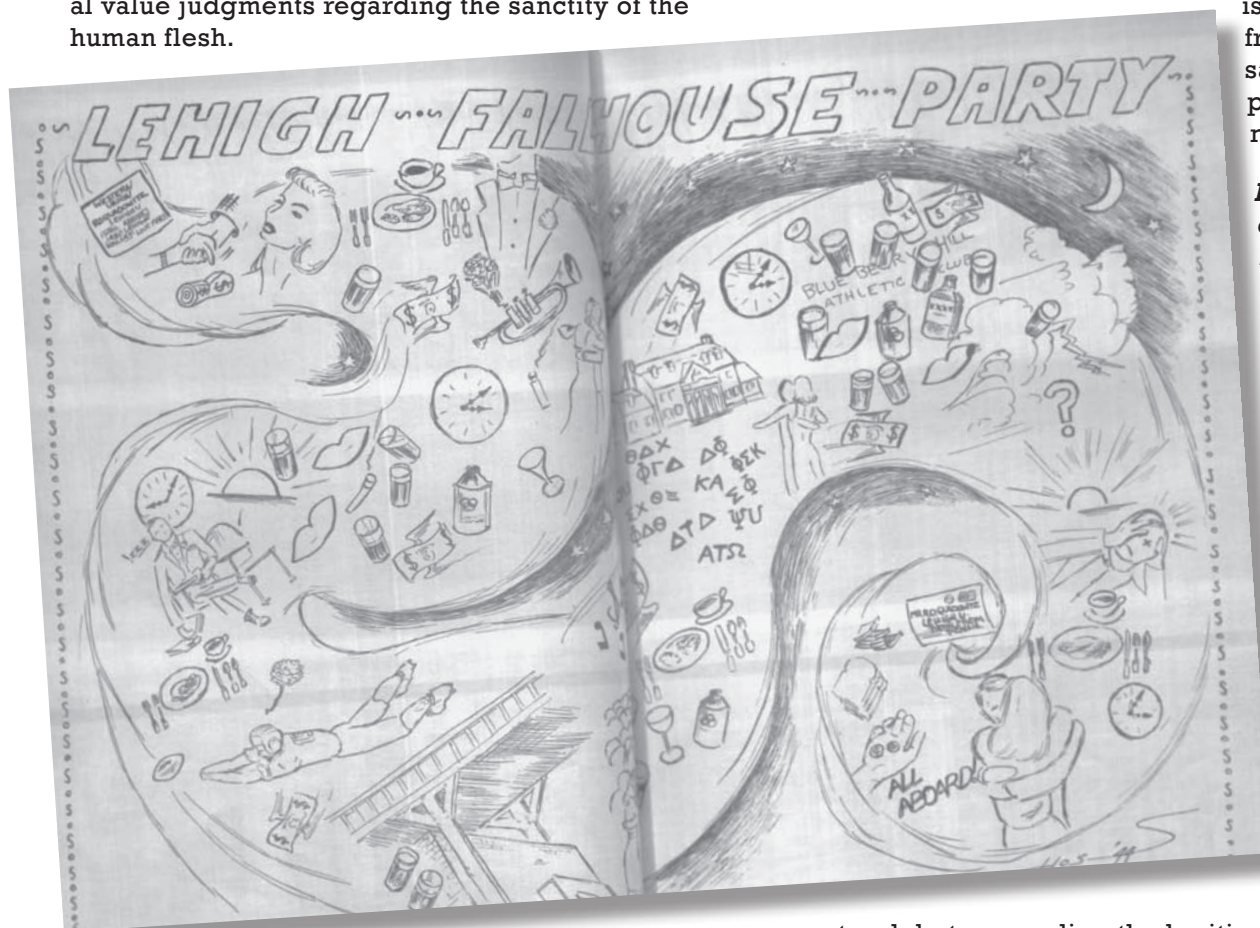
it also championed physical action as a form of artistic expression.

In keeping with conceptualist thought, a number of artists turned to body art as a means of creative exploration. Theatrical in nature, body art accentuated the pivotal conceptualist belief that the process was indeed the main property of art. Furthermore body art is a testament to the exhaustion of other forms. Those who practiced body art believed that they had no choice but to make their own bodies a canvas, because more conventional forms of art could not accurately illustrate the needs of the time. The widespread aversion to rationalism professed by these artists can be attributed to their disgust of the Vietnam War.

The work of American Chris

Burden offers insight into the political significance of body art. Drawing technical influence from action embodied by the abstract-expressionists and the absurdity of the Surrealists, Burden set out to challenge complacent indifference through a catharsis of fear that demonstrated the aggression that characterized 1960s and 1970s politics and society. Rather than directing that aggression towards another individual or inanimate object he used his “flesh as material,” which surely accentuated his aims. In the late 1960s Burden experimented several times with dragging his naked body through broken glass and nails. Before an audience in 1971 Burden shot himself through the arm and in 1974 his work culminated with what he called Trans-fixed. For Trans-fixed Burden had assistants crucify him to the back of a Volkswagen that was then driven around a motorway for more than two minutes with the majority of the sequence photographed. Perceived by many as acts of self-

mutilation, Burden's antics were not a plea for sympathy. With a world-view colored by the Vietnam War his work chronicled the extreme intensity of the era and a nation's habitual violence. The visual language Burden employed parodies the traumatic condition that the US government had forced upon the populace as a result of its military involvement in Vietnam. It is indeed rather derisive in tone. Through damaging the human body, Burden's work ironically mocks traditional value judgments regarding the sanctity of the human flesh.



Furthermore, his irrational processes accentuated the destructive capability of the modern world that had been highlighted by the larger anti-war movement. To recognize the artistic nature of Chris Burden's actions is to modify one's perception of art.

A Quaker and father of three children, thirty-one year old Norman Morrison was an unsuspecting genius. On November 2, 1965, as part of a larger anti-

Vietnam War protest outside the Pentagon in Washington D.C., Morrison doused himself in gasoline and lit himself on fire. While it is unlikely that Morrison considered himself an artist, his actions nevertheless demonstrated an intention to express, and thus must be regarded as inherently artistic. The premise of art is representation. Though it assumes an abstract physical quality, the act itself possesses the potential to communicate a distinct message. Self-immolation

is transcendental. A friend of Morrison said, "Norman was preoccupied with Vietnam and sometimes

Lehigh Bachelor: "Lehigh Fall House Party",
Courtesy of Special Collections, Lehigh University Libraries

he made people uncomfortable. You don't like to be reminded constantly that your country is dropping napalm bombs on other people." Morrison did exactly that. By sacrificing his own life he exacerbated an already bit-

ter debate regarding the legitimacy of the actions of the US government in Vietnam. Although Morrison's death was indeed a sacrifice for a cause much greater than his own existence, it must not be denied that one of the most basic human instincts is self-preservation. Therefore, his distinctly irrational behavior placed Morrison in the company of the conceptualists as it serves as a critique of the alleged rationalism practiced by the war making United States. Moreover, Morrison's self-immolation challenged the common

man to examine their moral constitution, which promoted Morrison to serve as the embodiment of the definition of an artist as suggested by Albert Gleizes and Jean Metzinger. His actions were artistically beautiful, yet tragic. Unfortunately he would not be alone.

If Norman Morrison had potentially conceived the idea of immolating himself from the Buddhist monk who had done the same just a day before the Quaker had publicly communicated his grief, then perhaps Morrison inspired Roger Allen LaPorte to do the same. A twenty-one year old philosophy major at Hunter College in New York City, LaPorte was a member of the Catholic Worker Movement, a "charitable and pacifist organization in New York City." On the morning of November 9, 1965, just one week after Morrison's death outside the Pentagon, LaPorte "knelt cross-legged . . . in the posture of the Buddhist monks," poured a gallon of gasoline over his head and proceeded to light himself on fire in front of the United Nations building. A guard outside the building spotted LaPorte after flames had consumed him and did his best to extinguish the blaze. LaPorte was transported to Bellevue Hospital where he died from his injuries the next day. Given his pacifist tendencies and involvement with a group opposed to the war in Vietnam, it can be surmised that he wanted his death to inspire dissent within the United States as part of the larger anti-war movement. Even if this assumption is wrong, LaPorte's action remains a work of art. His use of not only his body but, more importantly, his life as a means of expression must be considered a response to the Vietnam War's rational irrationality. To view the deaths of both Norman Morrison and Roger Allen LaPorte as works of art is not an attempt to debase their lives. Their actions exposed a philosophical truth embraced by a larger artistic movement. That truth being that art could no longer be visually distinguished from reality. The conceptualists, most notably Morrison and LaPorte, had transformed life and death into art.

Oscar Wilde once said, "We spend our days searching for the meaning of life. Well, the meaning of life is art." Wilde's words speak volumes when considered in relation to the fine art produced during the Vietnam War era. Though other forms may have been more easily understood, it was the work of the conceptualists that provided an accurate record of the

need to extend humanist sentiments over the military industrial complex. Through sculpture, painting, body art, and self-immolation, idea art forced society to redefine its very concept of art. The creation of a new artistic aesthetic, in keeping with suggestions of Albert Gleizes and Jean Metzinger, was a response to the new culture that was emerging out of the Vietnam War. Pollock said, "The strangeness will wear off and I think we will discover the deeper meanings in modern art." Conceptual art was transcendental. It served as the medium through which emotional abstraction could be reconciled with the minimalist introspection necessary to artistically approach the Vietnam War. The conceptualists understood that representation was more than other artists had let it be; therefore it is no surprise that their tendencies were suggestively nonrepresentational. T.J. Clark wrote, "Abstract art is perniciously lively, but always seemingly on its last legs. And it has to be protected: something is at stake in it: something the culture as a whole is still trying to sort out, of which art is an emblem." This statement could not be any more accurate. Abstract art is the embodiment of all that society and popular culture cannot or chooses not to comprehend. Art is a testament to the fact that emotions, objects, ideas, and events are indeed more than what they may initially appear to be. The conceptual pieces produced during the Vietnam War demonstrate a starkly aggressive atmosphere that enables viewers to connect with the era on a personal level. This need for a truthful sense of awareness was one of the driving forces behind the conceptualists' insatiable desire to express, which has influenced all subsequent art. The conceptualists' emphasis on documenting prevalent ideologies will exist until the end of mankind, as it is through the demonstration of contextually applicable ideas that history is preserved.